THE

# Theatrical Observer;

AND

## Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

*No. 3520. Thursday, March 28, 1833. Price 1d.*

"The Play's the thing!"—Ask for *Thomas's Observer*.

### Covent Garden Theatre.

LAST night this Theatre was again crowded to witness the performance of the Sacred Drama of *The Israelites in Egypt*, the attraction of which rather increases than diminishes on each repetition, in fact it has become quite the *ton* to attend this performance, and people of fashion are nightly among the number of visitants, even in the public boxes. It is unfortunate for the lessee that Lent is so near its termination, to-morrow being the only remaining night on which the Oratorio can be repeated. We hear that a short time after Mr Kean had been borne off the stage on Monday night, he became so alarmingly ill that the most serious apprehensions were entertained, and his medical attendant, Mr Douches said that his removal to any distance from the Theatre was quite impracticable, he was therefore put to bed at the Wrekin Tavern, in a state of high fever and excitement. On Tuesday he was a little better, and Dr Carpue, who had been called in, gave it as his opinion that Mr Kean's stamina was still good, and that with care he might again rally, but it was imperative that he should be kept perfectly quiet, and see as few people as possible and avoid every kind of excitement. It is lamentable to think what a fine constitution Kean has ruined by intemperance, and what a large fortune he has squandered in debauchery.

*Exhibition of the Works of British Artists, Suffolk Street Gallery.* The press of other matter has hitherto prevented our noticing the opening of this interesting Exhibition, which took place on Monday, and which has since daily attracted crowds of visitors. This is the tenth annual exhibition, and we may safely say it is superior in point of merit to all its predecessors; the room is full of pictures, embracing a great variety of subjects, many of them of the very highest order of talent, and few, if any, of a decidedly low grade. Of the exhibitants those who have been previously before the public have this year gathered fresh laurels, and the tyros have, generally speaking, reason to be gratified with the encomiums passed upon their productions. Our confined space will not allow us to point out a tithe part of those pictures which struck us most forcibly, we shall, however, select a few, and first in the list is "Arrival of Cardinal Wolsey at Leicester Abbey," by J. A. Hart. This clever young artist has already distinguished himself in a manner which has earned him great honour, and ranked him amongst the most promising of our native artists, but in this picture he has transcended all his former doings. It is a splendid composition; the character of the haughty churchman, bending beneath the iron hand of time and death, is admirably expressed; and the general effect and colouring are powerful, yet natural. "Lady Jane Grey, when in com-

finement in the Tower visited by Feckenham,' by Fisk. The design and painting of this picture are equally good; the heavenly calmness and serenity of Jane contrast admirably with the sternness of the bigot. 'Italian Boy,' painted at Rome, by F. Hurlstone; this pic. ture would be an honour to the Italian school, it is full of poetry and grace, and the colouring is beautiful. One of the best pictures in the exhibition is 'Portsmouth Ferry-boat crossing to the Isle of Wight,' by G. Chambers. 'La Reine Blanche, Paris,' by Holland, is a work of no common skill, and the same may be said of Shayer's 'Coast Scene, blowing weather;' this artist is astonishingly improved. Landseer, Pyne, Knight, Inskipp. Lance, Hancock, and others, have also some beautiful specimens of their art, but we have not space to particularize them. We recommend all our readers to visit the gallery, where they cannot fail to be highly amused and gratified.

Mr Collins, who made his début at the Haymarket last season, as *Capt. Macheath*, has been playing with great success in Dublin.

## Fashionable Lounges.

*To the Editor of The Theatrical Observer.*

Dear Mr Editor—Just wish to say a word—beg pardon, hope I don't intrude—but will you excuse me, I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, call at the *Queen's Bazaar*, 73, Oxford Street, which has become a most fashionable lounge, to see Mr D. Robert's Grand Picture of The Departure of the Israelites out of Egypt, painted expressly for the occasion, with Dioramic effect, and from its magnitude, occupying the space of Four Diorama Views, surpasses in grandeur of design, execution and scriptural interest, every former Exhibition of the sort—*The Physiorama* of 14 beautiful new Views joined to the *Diorama*, makes it the most attractive in London for One Shilling.

Tuesday, stroll to the *Diorama*, in the Regent's-park, to see the two new views—Paris, from Montmartre, and the Campo Santo—which surpass in harmony of colouring, fidelity to nature, and general effect, all the previous exhibitions; and at once prove how far human skill can carry this wonderful species of pictorial delusion.

But stop, I must just run to that well established emporium of fashion *The Western Exchange Bazaar*, Old Bond Street, all my country cousins are waiting for my opinion before they make their purchases;—and then we visit, in the gallery above, that astonishing specimen of human industry, *The Model of London*, where every man may find his own dwelling, if he has one.—120,000 Houses!!—140 Churches!!

Must drop in again and again to the Gallery of British Artists, in Suffolk-st. my taste as an amateur, and my pride as an Englishman, being equally gratified by the decided improvement visible in our native artists. The walls are covered with admirable pictures—some perfect *bijoux!*

Being caught in a storm, and having forgot my umbrella, dropped into Mullins & Co's. Cloth Warehouse, 419, Oxford Street, to buy some Cloth for a Cloak, and was so struck with the superior quality and cheapness of their cloths, that I bought myself enough for a complete suit, and recommend my friends to try the same market.

On Friday, I examine *Miss Linwood's* curious Needle-Work, in Leicester Square—just added other beautiful specimens of her art.

The other night at the Theatre, found I'd left my spectacles at home, so sent one of the fruit-women for an Opera Glass, which I find can be had at either of the theatres.—Mr Hudson, of 28, Henrietta-st. Cavendish-sq. supplies them.

Last night I had a puzzler;—just as I was putting on my night-cap, ,, Paul," said Mrs. Pry, 'what is more brilliant than Peake's wit, or blacker than Miss Love's eyes? I made a hit—*Warren's Jet Blacking!*—Isn't that a good one?—but I intrude, beg pardon, your's. &c. PAUL PRY.

Mem.—In ordering my Patent Brandy and Hollands, remember not to forget that Brett's Genuine Spirit *Depot*, is No. 109, in Drury Lane.—"109" did I say?—Yes, I am right,—"No. 109!" P. P.

# Theatre Royal, Covent Garden.

This Evening, the Play of

# The Hunchback.

With new appropriate Scenery, &c.

*With the Overture to "Le Heros," by the Chevalier Neukomm.*

Sir Thomas Clifford, Mr G. BENNETT,
Master Walter, Mr SHERIDAN KNOWLES,
Lord Tinsel, Mr FORESTER,
Master Wilford.....Mr DURUSET,
Modus, Mr ABBOTT,
Gaylove, Mr HENRY, Fathom, Mr MEADOWS,
Master Heartwell, Mr DIDDEAR,
Thomas, Mr BARNES, Stephen, Mr PAYNE,
Williams, Mr Irwin, Simpson, Mr Brady,
Waiter, Mr HEATH, Holdwell, Mr BENDER,
Servants, Messrs. J. Cooper, & Collett,
Julia ..... Miss E. TREE,
Helen, Miss TAYLOR.

To conclude with, the Opera of

# FRA-DIAVOLO.

Fra Diavolo, (disguised as the Marquis of San Carlo) Mr WILSON,
Lord Allcash, Mr DURUSET,
Lorenzo, Mr I. BENNETT Matteo, Mr MORLEY,
Beppo Mr G. STANSBURY, Giacomo, Mr RANSFORD,
Francesco, Mr CHICKINI, First Carbinier, Mr MEARS,
Second Carbinier, Mr HENRY, Third Carbinier, Mr IRWIN,
Lady Allcash, Miss INVERARITY,
Zerlina,.....(Matteo's Daughter,).....Miss E. ROMER,

To-morrow, the Israelites in Egypt.

On Saturday, The Coiners; or, the Soldier's Oath, with A Nabob for an Hour, and Nell Gwynne.

# Theatre Royal, Drury Lane.

This Evening, Mozart's Grand Opera of

# DON JUAN.

Don Juan, Mr BRAHAM. Don Octavio, Mr TEMPLETON
Don Pedro, Mr BEDFORD, Masetto, Mr SEGUIN,
Leporello, Mr MARTYN,
Donna Elvira, Miss BETTS, Donna Anna, Madame DE MERIC,
Zerlina, Mrs WOOD.

*Male Peasants*—Messrs. Yarnold, Tayleure, Ayliffe, Honner, Eaton, Bishop, Robinson, Fry, East, Brace, &c.
*Female Peasants*—Miss Cawse, Miss Hyland, Mrs Mapleson, Mrs Crouch, Mrs Chester, Mrs East, &c

After which, (7th time) a new Ballet Opera, (Founded on Scribe's Piece of "*Le Dieu et La Bayadère,*") called The

# Maid of Cashmere.

(*With the whole of the MUSIC for the 6th time in this Country by AUBER.*)
Arranged and adapted to the English Stage by H. R. Bishop, who will preside at the Piano-Forte. Leader of the Band, Mr T. Cooke.
The Scenery by Messrs. Stanfield, Andrews Marinari, Adams, Franklin, &c.
The Machinery, by Mr Nall. The Dances arranged by M. Anathole.
The Costumes, by Mr Palmer, & Mrs Coombe. The Decorations, by Mr Blamire.

The Unknown, Mr WOOD,
Olifour, (Grand Judge of the City of Cashmere) Mr SEGUIN,
The Tchop-Dar, (Chief Officer of the Grand Judge) Mr YARNOLD,
Chief Officer of the Grand Vizier, Mr BEDFORD,
Chief of the Slaves, Mr FENTON,
Leila, (a Singing Bayadére) Miss BETTS, Zilia, Miss CAWSE,
Zelica, (*the Maid of Cashmere*) Madlle. DUVERNAY,
Fatima, Madlle. AUGUSTA,
*Singing Bayadères*—Mesdames Chester, Tompkins, Crouch, &c.
*Dancing Bayadères*—Mesdames Ballin, Baseke, Lydia, Gilbert, Sham, Hunt, Valancy, Gear, Jefferson, Mathews, Therese, &c.
*Citizens—Slaves—Guards—Palanquin Bearers—&c.*

The following Dances are incidental to the Opera:
A Grand Pas de Deux, by Monsieur Paul, and Mademoiselle Ancelin.
A Grand Pas de Deux, by Mr Gilbert, and Madlle. Augusta.
The celebrated SHAWL DANCE, by Mademoiselle DUVERNAY, the Coryphees, and the Ladies of the Corps de Ballet.
A Pas Seul, by Madlle. Duvernay. A Pas Seul, by Madlle. Augusta.
A Pas de Deux, by Madlle. Duvernay, & Madlle. Augusta.

*In the course of the Opera will be Exhibited,*
Square and Gates of the City, with a Distant View of the Vale of Cashmere.
The Hut of the Bayadere.
Sentence of the Maid of Cashmere, & her Rescue by the Indian God, Brama.

On Friday, there will be no Performance.

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